

In the last several months he has overseen preparations to launch a new campaign to fund a Children's Discovery Center, which is scheduled to open in 2004. And, he is working on several collaborative initiatives as the town of Deerfield prepares to commemorate the tercentenary of its infamous 1704 French and Indian attack, which will take place during 2004.

On the occasion of his well-deserved retirement, I salute Donald Friary for his dedication and outstanding service to Historic Deerfield, to the Commonwealth of Massachusetts and to the nation.●

#### CONGRATULATING MISSOURI WINNERS FOR THE NATIONAL ENGINEERS WEEK REGIONAL FUTURE CITY COMPETITION.

● Mr. BOND. Madam President, I rise today to congratulate three outstanding eighth grade students from Nipher Middle School in Kirkwood, MO: Rebecca Peterson, Roger Alessi, and Cait Hafer. These three students won National Engineers Week Regional Future City Competition.

The National Engineers Week Future City Competition provides a fun and exciting educational engineering program for seventh and eighth-grade students that combines a stimulating engineering challenge with a hands-on application to present their vision of a city of the future. As a part of the competition these students designed a city of the future which included decisions on population, waste management and how the city would be run. After they designed the city, they constructed a model of the city from recycled materials, completed an essay, and presented an oral presentation.

These students have not only shown great leadership and team work, but they have also exemplified excellence in problem solving and creativity. They have demonstrated merit in math, science, and computer knowledge and I commend these exemplary students on their hard work and this well deserved honor.●

#### IN MEMORIAM: LOU HARRISON

● Mrs. BOXER. Madam President, one of our great American composers, Lou Harrison, died recently at the age of 85. Mr. Harrison lived most of his life, including the last 50 years, in California. He taught at a number of universities and had been honored in many ways in recent years, including by a festival of his music at the San Francisco Conservatory of Music. He was en route to another festival of his music, sponsored by Ohio State University and the Columbus Symphony Orchestra, when he died. The San Francisco Chronicle recently published a thoughtful obituary written by its chief classical music critic, Joshua Kosman. I would like to print it in the RECORD in honor of this great man and his rich legacy.

The obituary follows:

Composer Lou Harrison, who delighted Bay Area audiences for decades with his tuneful, spangly music as well as his exuberantly generous personality, died of a heart attack Sunday night in Lafayette, Ind. He was 85.

Mr. Harrison, a resident of Aptos (Santa Cruz County) since 1953, was on his way to Columbus, Ohio, for a weeklong festival of his music sponsored by the Columbus Symphony Orchestra and Ohio State University. According to Professor Donald Harris, Mr. Harrison, who disliked flying, was being transported in a university van from the Chicago train station to Columbus on Sunday night. The van had stopped at a roadside diner when he was stricken. He died at a local hospital shortly afterward.

"He was just such a great friend to music, to our planet and to everybody," said San Francisco Symphony music director Michael Tilson Thomas, an advocate who commissioned an orchestral piece from Mr. Harrison to inaugurate his first concert season in 1995. "We're going to miss him greatly."

"This was an irreplaceable guy," said composer Charles Amirkhanian, executive director of the Other Minds Festival, which honored Mr. Harrison in 2000. "The East Coast had (Aaron) Copland, and we had Lou."

#### UNABASHEDLY BEAUTIFUL MUSIC

Spirited, rhythmically vibrant and unabashedly beautiful, Mr. Harrison's music incorporated elements of Asian and Western styles in a highly personal synthesis. He had a fondness for the jangly, percussive sounds of Asian music, and in addition to traditional instruments, his scores often included such devices as flowerpots, porcelain rice bowls, garbage cans and oxygen tanks.

Many of these instruments were built in collaboration with his life partner William Colvig, who died in 2000. Together, the two men created a large orchestra of idiosyncratic metal percussion instruments for which Mr. Harrison wrote dozens of pieces.

He wrote copiously in traditional Western forms as well, including symphonies, operas, chamber and choral music.

What united all his music, though, was its essentially melodic nature. Whether shaped by medieval French dance rhythms, Javanese modes or Korean harmonies, melody always was Mr. Harrison's primary building block.

"These are melodies that stick with you and are useful for everyday life," Thomas said. "There are tunes by Lou Harrison that are ideal for walking up a steep ridge, and some that are good for falling asleep in a hammock. He had the gift for finding the tune that had the essence of a particular experience."

And in the face of orthodoxies favoring structural integrity and fearless dissonance, Mr. Harrison was never afraid to write music that celebrated beauty for its own sake.

"He was one of the very first composers to bring back the pleasure principle," said composer John Adams. "For those of us who came of age during the bad old days when rigor and theory and the atomization of musical elements was so in vogue, Lou provided a model of expressivity and sheer beauty."

Mr. Harrison also was the last living link to a tradition of American experimental music that reached back to Charles Ives—whose Third Symphony had its premiere in 1946 with Mr. Harrison conducting—and included such influential figures as Henry Cowell, Harry Partch and John Cage.

Lou Silver Harrison was born on May 14, 1917, in Portland, Ore., and moved frequently as a child throughout the Pacific Northwest and the Bay Area. By the time he graduated from Burlingame High School in 1934, he said, he had attended 18 different schools,

"so I never really put down roots or had a peer group."

He studied music briefly at San Francisco State University, then began private lessons with Cowell, who encouraged his interest in world music and nontraditional instrumental techniques. Cowell also introduced him to Cage, who would be a lifelong friend and artistic collaborator.

After a brief stint at UCLA, where he enrolled in Arnold Schoenberg's composition seminar, Mr. Harrison moved to New York in 1943. There he wrote music criticism for the New York Herald Tribune under the aegis of Virgil Thomson and edited and premiered Ives' Third Symphony, which won the composer a Pulitzer Prize.

But Mr. Harrison found New York life too stressful, and after a two-year teaching engagement at Black Mountain College in North Carolina, he settled in Aptos for good in 1953. In subsequent years, he taught at Stanford University, San Jose State University, Cabrillo College and Mills College. In 1963, he was one of the founders of the Cabrillo Music Festival, which continues as an annual celebration of new music.

His nearest survivors are his sister-in-law, Dorothy Harrison, and two nephews. His body was cremated, but other arrangements are incomplete.

In recent years, Mr. Harrison's music was a frequent feature of San Francisco Symphony programs, with the composer himself, in his trademark red flannel shirt and snow-white beard, beaming from a loge box. In addition to "A Parade for M.T.T.," premiered in 1995, the Symphony has performed the Third Symphony, the Cantic No. 3 and the Organ Concerto.

His music is amply represented on the San Francisco record label New Albion.

In 1998, Barry Jekowsky and the California Symphony released a disc of his music, including the Fourth Symphony with jazz vocalist Al Jarreau as narrator.

Mr. Harrison's interests extended far beyond music. He was a published poet and a painter, and as a young man had been a dancer as well—a fact he enjoyed relating to audiences in his later years, when his girth made the idea seem incongruous.

#### COMMITTED TO GAY RIGHTS

He was committed to gay rights long before the subject was common; his 1971 puppet opera "Young Caesar" focused on a gay love affair of Julius Caesar's. He was an ardent pacifist and political activist.

And he had more exotic passions as well—Esperanto, bio-diesel, kenaf (a fiber related to the hibiscus that he touted as an ecologically sound alternative to paper), calligraphy, American Sign Language and especially straw-bale construction. His straw-bale house in the Mojave Desert near Joshua Tree National Park, completed last year, was a joyful retreat in his final months.

That spirit of all-embracing receptivity and openness to experience was evident everywhere in his music. As he once told an interviewer, "There are so many musics that I'm attracted to. I'm fortunate that I laid out my toys on a very large acreage when I was very young."●

#### REPORT CONCERNING THE JUSTIFICATION OF THE AUSTRALIA GROUP AND THE CONVENTION ON THE PROHIBITION OF THE DEVELOPMENT, PRODUCTION, STOCKPILING AND USE OF CHEMICAL WEAPONS AND ON THEIR DESTRUCTION—PM 16

The PRESIDING OFFICER laid before the Senate the following message from the President of the United